

HENRY PURCELL

Welcome to all the Pleasures

A
Musical Entertainment
PERFORM'D
On NOVEMBER XXII. 1683.
IT BEING THE
Festival of St. CECILIA, a great Patroness of Music;
WHOSE
MEMORY is ANNUALLY honour'd by a public *Feast*
made on that Day by the MASTERS and LOVERS of
Music, as well in *England* as in Foreign Parts.

L O N D O N ,
Printed by J. Playford Junior, and are to be sold by John Playford near the
Temple Church, and John Carr at the Middle Temple Gate, 1684.

Full Score

Transcribed and edited by
David Millard
Éditions Douce Mémoire

TO THE
GENTLEMEN
OF THE
Musical Society,
And particularly the
STEWARDS
For the YEAR ensuing.

{ *William Bridgman, Esq;*
Nicholas Staggins, Doctor in Music;
Gilbert Dolben, Esq; and
Mr. Francis Forcer. }

GENTLEMEN

YOUR kind Approbation and benign Reception of the Performance of these *Musical Compositions* on St. *CECILIA'S* day, (by way of Gratitude) claim this DEDICATION; which likewise furnishes the Author with an opportunity of letting the World know the Obligation he lies under to you; and that he is to all Lovers of Music,

A real Friend and Servant,

HENRY PURCELL.

Welcome to all the Pleasures

1

Edited by
DAVID MILLARD

HENRY PURCELL 1659–1695

Symphony. [Slow]

[1 Violin]

[2 Violin]

[Tenor Violin]

[Bass Violin]

[Soprano]

[Countertenor]

[Tenor]

[Bass]

[Thorough Bass]

// 4

8

[tr]

[tr]

//

12

[tr]

[tr]

1)

3

3

3

3

3

3

1) Playford's use of double bars is ambiguous. Repeats may be intended at these points.

17 **[Brisk]**

Measures 17-23. The score is in 3/8 time with a key signature of one sharp (F#). The melody in the treble staff includes trills in measures 17, 20, and 23. The bass staff is mostly silent, with some accompaniment in measures 20-23. A double bar line with repeat dots is at the end of measure 23.

//

24 **[tr]**

Measures 24-29. The score continues in 3/8 time with a key signature of one sharp (F#). The melody in the treble staff includes trills in measures 24 and 25. The bass staff has more active accompaniment in measures 24-29. A double bar line with repeat dots is at the end of measure 29.

30

Musical score for measures 30-36. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The first system (measures 30-36) features a complex melodic line in the top treble staff, with various rhythmic patterns including eighth and sixteenth notes. The second treble staff has a more melodic line with some rests. The first bass staff provides a steady accompaniment with eighth and sixteenth notes. The second bass staff has a simpler line with some rests. The second system (measures 37-43) continues the melodic development in the top treble staff, with the second treble staff providing harmonic support. The first bass staff continues its accompaniment, while the second bass staff has a more active line with eighth notes.

//

37 [tr]

Musical score for measures 37-43. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The first system (measures 37-43) features a complex melodic line in the top treble staff, with various rhythmic patterns including eighth and sixteenth notes. The second treble staff has a more melodic line with some rests. The first bass staff provides a steady accompaniment with eighth and sixteenth notes. The second bass staff has a simpler line with some rests. The second system (measures 44-50) continues the melodic development in the top treble staff, with the second treble staff providing harmonic support. The first bass staff continues its accompaniment, while the second bass staff has a more active line with eighth notes.

43

Musical score for measures 43-49. The score is written for a piano with four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is one sharp (F#). The music features a complex melodic line in the right hand, often with slurs and ties, and a more rhythmic, chordal accompaniment in the left hand. The measures are numbered 43 through 49.

//

50

Musical score for measures 50-56. The score continues from the previous system. It features a double bar line with repeat dots (//) at the beginning of measure 50. The notation includes trills, indicated by "[tr]" above notes in measures 50 and 51. The piece concludes with a double bar line and repeat dots (||) at the end of measure 56. The key signature remains one sharp (F#).

6
57 Verse.

[Countertenor]
Wel- come, wel- come, to all the Plea- sures that de - light, —

[Tenor]
Wel- come, wel- come, to all the Plea- sures that de - light, — of ev-'ry

[Bass]
Wel- come, wel- come, to all the Plea- sures that de- light, of ev-'ry

// 61

Chorus

Hail, hail great As- sem- bly

of ev-'ry Sense, the grate - ful Ap - pe- tite. Hail great As - sem- bly, Hail, hail great As- sem- bly

[sic]
Sense, of ev-'ry Sense, — the grate-ful Ap - pe- tite. Hail great As - sem- bly, Hail, hail great As- sem- bly

Sense, the grate - ful, grate - ful Ap - pe- tite. Hail great As - sem- bly, Hail, hail great As- sem- bly

66

of A - pol - lo's Race, hail to this hap - py, -

of A - pol - lo's Race, hail to this hap - py, -

of A - pol - lo's Race, Hail to this hap - py—place, this Mu - si - cal As -

of A - pol - lo's Race, Hail to this hap - py—place;

71

hap - py place, this Mu - si-cal As - sem - bly, hail to this hap - py place; hail,

hap - py place, to this hap - py place, to this hap - py place, this Mu - si-

sem - bly; hail to this hap - py place, _____

hail to this hap - py place, this Mu - si-cal As - sem - bly; hail to this

76

hail to this hap - py_ place, that seems to be the Ark of U - ni - ver - sal_ Har - mo - ny, that

cal_ As - sem - bly, that seems to be the Ark of U - ni - ver - sal Har - mo - ny, that

hail to this hap - py_ place, that seems to be the Ark_ of U - ni - ver - sal Har - mo - ny, that

hap - py_ place, that seems to be the_ Ark of U - ni - ver - sal Har - mo - ny, that

The musical score consists of five systems. The first system has four staves: two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The second system has four staves: two vocal staves with lyrics and two piano staves. The third system has four staves: two vocal staves with lyrics and two piano staves. The fourth system has four staves: two vocal staves with lyrics and two piano staves. The fifth system has two staves: a grand staff (treble and bass clef) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

81

seems to be the Ark of U - ni - ver - sal_ Har - mo - ny, the Ark of U - ni - ver - sal_

seems to be the Ark of U - ni - ver - sal Har - mo - ny, the Ark of U - ni - ver - sal

seems to be the Ark of U - ni - ver - sal Har - mo - ny, the Ark of U - ni - ver - sal

seems to be the Ark of U - ni - ver - sal Har - mo - ny, the Ark of U - ni - ver - sal

The musical score consists of five systems of staves. The first system (measures 81-85) features a piano introduction with four staves: two treble and two bass. The second system (measures 86-90) introduces a vocal line with lyrics. The third system (measures 91-95) continues the vocal line. The fourth system (measures 96-100) continues the vocal line. The fifth system (measures 101-105) features a piano accompaniment with four staves: two treble and two bass.

86 :S: *Rit.* 1. :S:

Har - mo - ny.

Har - mo - ny.

8 Har - mo - ny.

Har - mo - ny.

1.

91

2.

//

96

1. [tr]

2. [tr]

1.

2.

Verse

[Countertenor]

101

Here the De - i - ties ap - prove; here,

//

105

here the De - i - ties ap - prove, The God of Mu - sic, and of Love;

//

109

Here the De - i - ties ap - prove; here, here the De - i - ties ap - prove, The God of Mu -

//

113

- sic, and of love; All the Ta-lents they have lent you, All the Bles-sings they have

116

sent you; pleas'd to see, to see what they be - stow, live_ and_ thrive, live and thrive so__ well_ be -

//

119

low; pleas'd to see,_ to see what they be- stow, live and thrive, live and thrive so_well be - low.

//

123

All the Ta-lents they have lent you, all the Bles-sings they have sent you; pleas'd to see, to

//

126

see what they be - stow, live_ and_ thrive, live and thrive so__ well_ be - low; pleas'd to see,_ to

129

Ritor.

see what they be - stow, live and thrive, live_ and thrive so__ well be - low.

//

132

[tr]

[tr]

136

[tr]

//

140

[tr]

144

This system contains measures 144 through 147. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp. The music is written in a 4/4 time signature. Measures 144 and 146 show complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Measures 145 and 147 are more melodic, with the vocal line featuring quarter and eighth notes. The piano accompaniment provides a steady harmonic and rhythmic foundation.

//

148

This system contains measures 148 through 151. The notation continues from the previous system. Measures 148 and 150 show the vocal line with melodic phrases and some rests. Measures 149 and 151 feature more active vocal lines with eighth and sixteenth notes. The piano accompaniment remains consistent, providing a steady accompaniment with a mix of eighth and sixteenth notes in both hands. The overall texture is dense due to the many beamed notes in the piano part.

152

Measures 152-154 of a musical score. The score is written for a piano with four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a complex texture with multiple voices. The first two staves (treble clefs) contain melodic lines with various ornaments and accidentals. The last two staves (bass clefs) provide a harmonic foundation with a steady eighth-note pattern in the right hand and a more active line in the left hand. The piece concludes with a double bar line.

//

155

Measures 155-158 of a musical score. The score is written for a piano with four staves: two treble clefs and two bass clefs. The key signature is one sharp (F#). The music continues from the previous section. Measures 155 and 156 show a continuation of the complex texture. Measures 157 and 158 feature a change in the right-hand part of the piano, with the treble clef staves playing a more active, melodic line. The piece concludes with a double bar line.

159 *Vers. 3 Voc.*

[Soprano I]



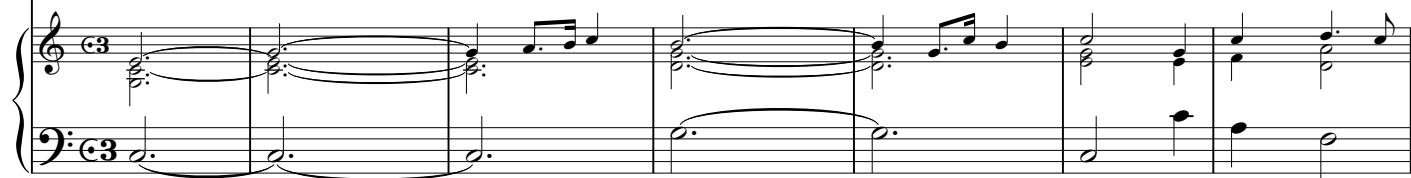
[Soprano II]



[Tenor]



While Joys_____ Ce - le - stial their bright Souls in-



//

166



vade to find what great im - prove - ment you have made, while Joys_____ Ce - le - stial, while Joys_____ Ce -



vade, to find what great im - prove - ment you have made, while Joys_____ Ce - le - stial, while Joys_____ Ce -



vade, to find what great im-prove - ment you have made, while Joys_____ Ce -



le-stial their bright Souls in - vade to find what great im-prove - ment you have made, to

le-stial their bright Souls in - vade, to find what great im-prove - ment you have made, to

le-stial their bright Souls in - vade to find what great im-prove - ment you have made, to

//

:S: *Ritor.*

find what great im-prove - ment you have made.

find what great im-prove - ment you have made.

find what great im-prove - ment you have made.

187

1. 2.

First. Second.

//

194

199

Measures 199-203 of a musical score. The score is written for five staves. The first four staves are grouped by a brace on the left. The first staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The fifth staff is a grand staff with a treble and bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill is indicated by [tr] in measure 200. The key signature has one flat (B-flat).

//

204

Measures 204-208 of a musical score. The score is written for five staves. The first four staves are grouped by a brace on the left. The first staff is in treble clef, the second in treble clef, the third in alto clef, and the fourth in bass clef. The fifth staff is a grand staff with a treble and bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill is indicated by [tr] in measure 205. The key signature has one flat (B-flat).

[Bass] 210

Then lift up your Voi-ces, those Or - gans of_ Na- ture,those Charms to the trou-bled and am - o-rous

// 217

Crea- ture;then lift up your Voi-ces,those Or - gans of_ Na- ture,those Charms to the trou-bled and am - o-rous

// 225

Chorus

Then lift up your Voi-ces,those Or-gans,those Or - gans of_ Na- ture, those

Then lift up your Voi-ces,those Or-gans of Na- ture,then lift up, those Or - gans of Na- ture, those

(ossia) Then lift up, then lift up your Voi-ces, those
[Then lift up those Or-gans of Na- ture,]

Crea- ture. Then lift up your Voi-ces,then lift up your Voi-ces, those Or - gans of Na- ture, those

Vers

//

239 [Countertenor]

[Tenor]

[Bass]

245

Mu - sic re - lief, and Love its soft_ Charms, and Love its soft_ Charms, its soft_

Mu - sic re - lief, and Love its soft_ Charms, its soft_

Mu - sic re - lief, and Love its soft_ Charms, and Love its soft_

//

251

Charms must o - bey, and Love its soft_ Charms, and Love its soft_ Charms must o - bey.

Charms must o - bey, and Love its soft_ Charms, its soft_ Charms must o - bey.

Charms must o - bey, and Love its soft_ Charms, and Love its soft_ Charms must o - bey.

Chorus

Then lift up your Voi-ces, those Or-gans, those Or - gans of Na- ture, those

Then lift up your Voi-ces, those Or-gans of Na- ture, then lift up, those Or - gans of Na- ture, those

Then lift up, then lift up your Voi-ces, those
(ossia) [Then lift up those Or - gans of Na- ture,]

Then lift up your Voi-ces, then lift up your Voi-ces, those Or - gans of Na- ture, those

265

Charms to the trou- bled, those Charms to the trou- bled and a - mo-rous Crea- ture; then

Charms to the trou- bled, those Charms to the trou- bled and a - mo-rous Crea- ture; then

Charms to the trou- bled, those Charms to the trou- bled and a - mo-rous Crea- ture; then

Charms to the trou- bled, those Charms to the trou- bled and a - mo-rous Crea- ture; then

Charms to the trou- bled, those Charms to the trou- bled and a - mo-rous Crea- ture; then

271

Piano accompaniment for measures 271-275. The score consists of four staves: two treble staves and two bass staves. The key signature has one flat (B-flat). The melody is primarily in the right hand, with some chords in the left hand. The music is in a common time signature.

Vocal and piano accompaniment for measures 271-275. The vocal parts are on three staves (two treble, one bass) and the piano accompaniment is on two staves (one treble, one bass). The lyrics are: lift up your Voi - ces, those Or - gans of Na - ture, those Charms to the. The music is in a common time signature.

Piano accompaniment for measures 271-275. The score consists of two staves: one treble and one bass. The key signature has one flat (B-flat). The music is in a common time signature.

276

trou - bled, those Charms to the trou - bled and a - mo-rous Crea - ture.

trou - bled, those Charms to the trou - bled and a - mo - rous Crea - ture.

trou - bled, those Charms to the trou - bled and a - mo - rous Crea - ture.

trou - - - - bled, and a - mo - rous Crea - ture.

//

281

Vers sola.

285

[Tenor]

Beau - ty thou Scene of Love, and Vir - tue, thou in - no-cent Fire,

//

291

made by the Pow - ers a - bove to tem - per the heat of De - sire, sire,

1. 2.

First. Second.

//

298

Mu - sic that Fan - cy em - ploys in Rap - tures of in - no-cent Flame, we

//

304

of - fer with Lute and with Voice to Ce - ci - lia, Ce - ci - lia's bright Name.

310 [Ritor.]

Musical score for measures 310-317, marked [Ritor.]. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The first system (measures 310-313) and the second system (measures 314-317) are separated by a double bar line. The notation includes various musical symbols such as stems, beams, and accidentals.

//

318

Musical score for measures 318-325. The score is written for four staves: two treble staves and two bass staves. The key signature is one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The first system (measures 318-321) and the second system (measures 322-325) are separated by a double bar line. The notation includes various musical symbols such as stems, beams, and accidentals. The score includes first and second endings, indicated by the numbers 1. and 2. above the staves. The first ending leads to the second ending, which then leads to the final measure of the system. The first ending is marked 'First.' and the second ending is marked 'Second.'.

327

[tr]

1. 2.

//

[Verse]

[Tenor] 336

8

In a Con-sort of Voi-ces while In-stru-ments play, with Mu-sic we ce-le-brate

//

342

8

this Ho-ly day; I - ô Ce - ci - lia, Ce - ci - - - lia, Ce - ci - lia, Ce -

350 Six Parts

ci - lia.

ci - lia.

Chorus.

In a Con-sort of Voi - ces while In - stru-ments

In a Con-sort of Voi - ces while In - stru-ments play, while In-stru - ments

In a Con-sort of Voi - ces while In - stru-ments play,

In a Con-sort of Voi - ces while In - stru-ments

357

play, with Mu - sic we ce - le-brate this Ho - ly day, I - ô Ce - ci - lia, Ce - ci - lia;

play, with Mu - sic we ce - le-brate this Ho - ly day; in a Con-sort of

with Mu-sic we ce - le-brate this Ho - ly day; I - ô Ce - ci - lia, Ce - ci - lia; in a

play, with Mu - sic we ce - le-brate this Ho - ly day; I - ô Ce - ci - lia, Ce -

365

I - ô Ce - ci - lia, Ce - ci - lia; in a Con-sort of Voi-ces we'll

Voi-ces we'll sing, I - ô Ce - ci - lia, Ce -

Con-sort of Voi-ces we'll sing; in a Con-sort of

ci - lia; in a Con-sort of Voi-ces we'll sing, in a Con-sort of Voi-ces we'll sing,

372

The musical score is written for voice and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano accompaniment consists of four staves: two treble staves and two bass staves. The vocal part is written on a single staff. The lyrics are as follows:

sing, in a Con-sort of Voi - ces we'll sing,
ci - - - lia, Ce - ci - lia, Ce - ci - lia; I - ô Ce -
Voi-ces we'll sing, still we'll sing, I - ô Ce -
I - ô Ce - ci - lia, Ce - ci - lia, Ce - ci - lia, Ce - ci - lia; in a Con-sort of Voi-ces we'll

379

I - ô Ce - ci - lia, Ce - ci - lia; in a Con-sort of__ Voi - ces, in a Con-sort of
ci - lia, Ce - ci - lia;__ I - ô Ce - ci - lia, Ce - ci - lia, Ce - ci - lia, Ce -
ci - lia, Ce - ci - lia; in a Con-sort of Voi - ces we'll sing, in a Con-sort of__
sing, I - ô Ce - ci - lia, Ce - ci - lia, Ce - ci - lia, Ce -

385

Voi - ces we'll sing, I - ô Ce - ci - lia, Ce - ci - lia.

ci - lia, Ce - ci - lia; I - ô Ce - ci - lia, Ce - ci - lia.

Voi - ces we'll sing, I - ô Ce - ci - lia, Ce - ci - lia.

ci - lia, Ce - ci - lia; I - ô Ce - ci - lia, Ce - ci - lia.

FINIS.

Mr. Henry Purcell

Editorial Note

The unique source of this work is Playford's 1684 publication titled:

A
Musical Entertainment

PERFORM'D

On November XXII. 1683.

IT BEING THE

Festival of St. CECILIA, a great Patroneß of Music;

WHOSE

MEMORY is ANNUALLY honour'd by a public *Feast*
made on that Day by the Masters and Lovers of
Music, as well in *England* as in Foreign Parts.

It comprises, apart from flyleaves, a two-page dedication (reproduced at the beginning of this edition) and forty pages of music (numbered 1–40). The music is printed in a typical seventeenth-century letterpress typeface with no beaming of short note values (quavers, semiquavers, etc.) and with a maximum of eight staves per page, usually laid out in two systems of four staves, the exceptions being the solo verses at measures 101, 210 and 285, which are set on four two-stave systems and the final chorus with obbligato violins and instrumental bass on a single system of seven staves per page. The parts are not named in the source, and I have named them after the usage in Hepinstall's print of Purcell's music for *Dioclesian* (hence 'tenor violin' and 'bass violin' instead of viola and 'cello). The parts are readily identified by clef, the violins and sopranos being in G2 clef, counter tenor in C3, tenor in C4, tenor violin in C2, and bass and bass violin in F4.

Owing to the four-stave format, transitions between instruments and voices, and between verse and chorus involve clef changes and even staff changes, sometimes mid-line. (See below for additional discussion of problems associated with scores as sources.) Verses are identified at the beginning of the verse sections and by the fact that the lyrics are printed in normal typeface. Chorus sections are designated 'Chorus' and by the use of italics for chorus lyrics. Proper names are italicized in verses and rendered in normal type in choruses. Substantives are capitalized. I have not followed the italicization practice of the original, but I have retained the original capitalizations. Occasional deviations from modern spelling (e.g. *we'll* for *we'll*) have been silently modernized.

The text is identified as having been written by Christopher Fishburn (e.g. in the *New Grove* and in various articles on Purcell's odes). I have not been able to determine how this identification was made, as Fishburn's name appears nowhere in the source. Fishburn was a nephew of Sir Christopher Wren and a minor poet and musician. The 1683 performance of *Welcome to All the Pleasures*, along with Purcell's *Laudate Cæciliam* is generally regarded as the first of the seventeenth-century St. Cecilia festivals, at least in London, for the title page does suggest that other observances in England had previously taken place.

The 17th Century Score as Source

According to Holman (1996) the fire at the palace at Whitehall in 1698 probably destroyed a significant amount of musical performance materials in the palace library. 'For this reason,' he says, 'nearly all of Purcell's major works survive only in score.' Although it is unlikely that performance parts for *Welcome to All the Pleasures* were among them, it is important to note that scores were not, except in a limited way, performance documents. The purpose of a score in the 17th century was primarily archival—it allowed the work to be stored or disseminated in an economical form, and served as the basis for preparing parts for performance. At its best, a score would provide all the relevant information about what was to be played and sung and by what forces (except that the exact numbers of players and singers are not specified). Typically, however, certain shorthand practices employed to save space create ambiguities about what was intended by the composer. The present source is no exception. The principal questions raised by the score are: 1) what happens at transitions where one part gives way to another part?, 2) what do the strings do during the choruses?, 3) what does the tenor violin do in the final chorus?, and 4) what exactly should the bowed bass instrument play?

Regarding the first question, there are several junctures where a finishing voice part gives way to an instrument that has an anacrusis. At measure 86, the soprano, countertenor and tenor each finish with a dotted crotchet followed by a quaver that is played by one of the instruments. The bass finishes with a

minim as the instrumental bass does not enter until the next downbeat. Should the upper voices extend their note to match the bass? Should the vocal bass shorten its note to match the other singers? Again, at m. 184, the two soprano soloists and the tenor soloist end with a minim followed by a crotchet played by an instrument. The instrumental bass, which has been doubling the tenor, ends with a dotted minim. In each case I have opted to match the voices to the longer note value, but have indicated above what the original note value was. (See also m. 335 for a similar case that had to be resolved the other way.)

As to the second question, the difficulty is greater. It is likely that the instruments are intended to continue playing during the choruses, but should they simply double the voice lines at the unison, V1 with S, V2 with Ct, TV with T and BV with B? I made a quick study of a number of Purcell's choral works, both anthems and odes, where the source score provides obbligato parts for the strings during the choruses. For the most part the instruments doubled the singers in some fashion, but not in a one to one correspondence. Most frequently, V1 doubles Ct at the octave while V2 doubles S at the unison, but not typically for the whole chorus¹. At times they trade off with V2 doubling Ct at the unison for a few measures. At other times T is doubled at the octave while the tenor violin doubles Ct at the unison. Trade-offs are made frequently with octave doublings changing somewhat capriciously. The main criterion seems to be to keep the instruments in an established tessitura, although some of the octave shifts may have been used to avoid consecutive fifths. I have provided instrumental parts for the choruses utilizing all these techniques as they sounded best to me. These sections are in cue-sized notes to identify them as editorial.

It may be argued that in sources like the present one (and this is true of some of the anthems as well) where no effort was made to write obbligato string parts that the intended doubling (if any) was *colla parte* at the unison. It also might be said that copyists preparing parts from a score would not take such liberties as to redistribute the doublings. Certainly a less adventurous doubling could be used, but I would counsel the octave doubling of the countertenor line. Anyone who wishes to put in the effort of recopying the string parts in this fashion is

welcome to. Otherwise the strings may remain silent in these sections.

A further consideration may have a bearing on the matter. Peter Holman's brief study of a collection of performance parts for collegiate odes at Oxford is very revealing. There are several instances of parts that were shared by an instrumentalist *and* a singer. They consisted of a mixture of vocal and instrumental lines, usually in succession, occasionally side by side. Under this scenario, a violinist might stand next to a countertenor, playing the Symphony and ritornelli, remaining silent for the verses, and playing the vocal line (at the octave?) in the choruses.

The third question is related to the second. In the final chorus the violins are provided with independent obbligato parts. It seems unlikely that the tenor violin was to remain silent while the rest of the ensemble performed; therefore, I have provided a part created by variously doubling the Ct and T parts. Again, it is presented in editorial small notes.

Regarding the fourth question, Holman's study of the Oxford performance provides an answer. In scores such as the present source, instrumental and vocal basses are often conflated on a single staff, at least for part of the work. The full part sets typically provide music for the bowed bass solely during the instrumental sections and the choruses. Only in the thorough bass part (for organist and/or theorbist) is the bass line of the verse sections provided. This strongly suggests that a bowed instrument is not routinely used as part of the continuo group, although it is not impossible that a bass violin player could have shared the theorbist's part.

In addition, in the sections of the score where an independently notated bass line doubles the lowest voice, it is often simplified: repeated pitches for the singer are treated as a single longer note in the bass; certain passing notes and other ornamental gestures are omitted (see, for example, mm. 162–184). I have employed these techniques in chorus sections where the vocal bass is the only bass line. A further note: according to Holman, the Oxford materials provide evidence of organ and theorbo as the only continuo instruments. They offer no evidence of the use of harpsichord or of string basses at 16' pitch.

The Thorough Bass part

The bass line in the score is unfigured throughout (with the curious exception of m. 216). Certainly, Purcell's harmonies are not so predictable

¹ The practice of having the first violin double the alto at the octave is well attested elsewhere. See, for example, Vivaldi's scoring in his *Magnificat* or *Gloria*. Purcell's more elaborate doublings are an area for further study.

that one could rely on any sort of *regola della ottava* to realize the bass. Holman discovered in the Oxford materials that '[b]y and large, the odes have only a single one-stave continuo part in addition to the string bass parts, but it may be that these continuo parts were used by theorbo players, and that organists read from the score.' There are some instances of two-stave parts, partly figured, with cues and vocal lines provided on the upper staff. The suggestion that the organist played from the score gains support from Roger North, writing in the 1720s, that scores made 'the best thro base part' as they permitted the players to 'observe the Composition, as they goe along'². This readily explains the lack of figures. I have provided a realization of the bass in the score as well as a realized part for a keyboard player. For the sake of players who do not wish to be distracted by another's realization I have prepared an editorially figured part.

Time Signatures and Tempo Relations

Anyone who has examined the available sources that discuss time signatures in Restoration music is aware of the inconsistencies and contradictions among the authors involved. This is not the place to examine the question at length. Interested readers are referred to Laurie (1995) and Houle (1987). Even Arnold Dolmetsch writing in 1915 has some helpful insights to offer. The discussions revolve around the many editions of Playford's *An Introduction to the Skill of Musick*, Purcell's *A Choice Collection of Lessons for the Harpsichord*, and later sources such as Dean's *Compleat Tutor for the Violin*. The main issue is the relation between the signs **C**, **♢** and **♠** and what, if any, proportional significance they may have. If there is a general consensus among the various authors, it is:

- C** slow time; in four
- ♢** somewhat faster; still in four
- ♠** quick; twice as fast as **C** ; in two

To further confuse matters, they may be modified by time words such as 'quick', 'brisk', or 'grave'. In *Welcome to all the pleasures*, duple sections are all in **♢** with the exception of mm. 66–100, which are in **♠**. One difficulty we have is that we do not know how carefully Purcell supervised

Playford's publication. We cannot be certain that the signs all stem from Purcell, or if Playford omitted any tempo words that Purcell may have used, and certainly, it would be inadvisable to perform all the **♢** sections at the same tempo. Ultimately, the conductor's sense of style must be the final arbiter. It strikes me, however, that mm. 66–100 should not be treated as twice as fast as the previous section, as other editors have suggested. Similarly, the opening portion of the Symphony and the countertenor verse 'Here the Deities approve' seem to demand a slower tempo than that of the basic **♢**. My personal sense of tempi suitable to these signatures (unmodified by tempo words) is:

- C** ♩ = 60–72
- ♢** ♩ = 100–112
- ♠** ♩ = 60–72

There are difficulties with the triple metre sections of the work. All triple metre sections are barred in groupings of three crotchets, but some of the time signatures are not clear. For the most part, the signature appears to be **♢3**, in places (e.g. in the violin lines in m.17), the signature might be **♢3**. I have taken it that in all cases **♢3** is intended. Again, there may be proportional significance to the use of this signature. The reader is referred to Laurie (1995) for a discussion of tempo relations and time changes in Purcell's continuous multi-section works.

Editorial Procedure

All original note values, time signatures and key signatures have been retained. Stems have been beamed where appropriate. Original slurs and ligatures (ties) have been retained. Dots that have force over barlines have been replaced with tied notes. For the most part, accidentals have been applied in the original to all notes to which they apply, even when the same pitch occurs in succession. Redundant accidentals have been omitted. Cancelling accidentals that occur in the original appear here full size (naturals have been substituted for flats that cancel sharps and for sharps that cancel flats). In a few cases where a cancellation was not explicitly marked, but implied by the presence of intervening notes, the cancelling accidental has been bracketed thus: [♭]. Editorial cautionary and courtesy accidentals are enclosed in parentheses: (♭). Original courtesy accidentals appear full size (see Ct., m. 236 for an example). The

² Quoted in the preface to *The Restoration Anthem Vol. One*, ed. Dexter and Webber, Oxford, 2003.

various spellings of ‘verse’ (e.g. *vers*) have been retained. In the original, the designation [*Ritor.*] for ‘Ritornello’ appeared in brackets. The brackets have been suppressed except in one case where the heading has been supplied editorially (m. 310).

There are no ornaments marked in the original source. I have added some editorial shakes (marked [*tr*]) in obvious places. I have made no attempt to suggest divisions or other embellishments, which are best left to the judgement and ability of the performer.

Repeats and Endings

Playford uses a simple double bar (||) both as a marker of the end of a section and as a repeat sign. Repeats that involve partial measures are marked with a *segno* (:S:). Occasionally first and second ending structures are marked by superposition thus:



In other places, a first and second ending apparatus is required, but not provided for. All first-second ending structures in the present edition are essentially editorial. The cases of original superposition are indicated by the words ‘First’ and ‘Second’ placed below the thorough bass line. Where *segni* occur, they have been retained in addition to modern repeat signs.

It is unclear whether the double bars within the opening Symphony are intended as repeat signs or merely as section dividers. It is my opinion that repeats are not desirable, but I have marked possible repeats above the top staff for those who wish to use them.

Errors and altered readings

The following were noted in the source:

- m. 17: Time signatures unclear
- m. 62: Ten. ‘Appetite’ has two sets of pitches.
Perhaps intended as an *ossia* rendering.
- m. 67: Fermata only in Sop.
- m. 101: Th. B. Note 5 written G. Corrected to B by an early hand.
- m. 160: Sop. 1. Time signature **C3**. Others **C3**.

- m. 236: Ten. line has C2 instead of C4 clef. Music is notated as in C4. Probably an inversion of type.
- m. 285: Time signatures are unclear.
- m. 361: B has dotted minim. Other voices have minim followed by crotchet rest.
- m. 386: Vln. 1. Line ends with an unnecessary *custos* indicating an e" in the next measure.
- m. 386: Vln. 2. Second note printed as f#.
- mm. 389–91: The final note of each vocal line is marked with a fermata. These serve merely as a *signum finalitatis* and have no metrical significance.

David Millard
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